

VISIT...

LANZAROTE
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Side Notes:

- Sometimes when I see my little girl twirling in the leaves or playing dress-up in the mirror, I realize that she won't be little for very long. Before I know it I'll be watching her shine in a performance; listening to her give the graduation speech; or seeing her look so beautiful as she gets ready for a special date. In those moments I'm sure I'll wonder where the time went. With amazement, I'll think to myself, "That's my little girl!"

I think the first seven measures of this song are seven of the finest measures I've ever written. (Actually, I stole them from a Bach piece: Prelude in C)

Helpful Hints:

- If you find yourself forced to choose between playing this song real slow or playing it with a lot of pauses, definitely pick playing this song real slow.

Prelude

(My Little Girl)

$\text{♩} = 56-62$

With a very flowing feeling

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written by Jon Schmidt
(from the album *To The Summit*)

1

mp

One way to overcome double bass clef paranoia is to play the top clef with the left hand at first, thus convincing the brain that it can play those notes. Then, without letting the brain know, sneak the right hand back into the picture.

Pedal ad-lib, except where noted

3

5

6

rit.

a tempo

This song flows kind of nice with a subtle accent on beat 1 and 3: | | | etc.

Bring out the melody

9

First Timers: Stop and get used to all fingerings (you'll be so glad you did)

13

17

(If you count with a beat, these numbers will let you know exactly when to play)

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

20

24

1 2 3 4 5 6 7 8

27

30

34

37

40

small hand play top two notes only

59

1 2 3 4 5 6 7 8

small hand delete optional note

62

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

65

69

1 2 3 4 5 6 7 8

5 6 7 8

72

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

75

1 2 1 2

78

1 2 3 4 5 6 7 8 5 6 7 8 5 6 7 8

81

1 5 2 1 2 5 2 1

84

mf

87

1 2 1 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

5 4 2 1 1 2 2 5

* Ped.

91

Red.

cresc.

94

Red.

97

decresc.

mp

Thumb on D and E

Red.

102

rit.

106

This little deal means hold as long as you feel like it.

a tempo

Red.

110

1 2 3 4 5 6 7 8 1234 5 6 7 8 1 2 3 4 5 6 7 8 1234 5 6 7 8

* Ped. * Ped.

114

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1234

* Ped. 2 * Ped.

118

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

* Ped. * Ped. * Ped. * Ped.

122

1 2 1 2

125

5 1 5 rit.

1 2

Side Notes:

- Sometimes during a show, I'll have three people come up out of the audience and each pick a note on the piano. I then attempt to write a song using the three notes. "Air on the F String" is one of the few "three note" songs I've actually remembered. One time I was messing around with the song on a synth string setting and Michelle (that's my wife) liked it so much that she wanted me to put it on an album. I've been hesitant because at the beginning the bass line is so similar to Bach's famous "Air on the G string." But since my latest album "To the Summit" was dedicated to Michelle, I just had to score this song for strings and put it on for her. What we have here is a version transcribed for piano.

Helpful Hints:

- If you would like this song to sound horrible, simply rush the tempo a bit.

Air on the F String

 = 91-100

Have a nice day

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written by Jon Schmidt
(from the album *To The Summit*)



mf 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

(I highly recommend mentally counting these numbers to help establish the right feel for the song) (If you count with a beat, these numbers will tell you exactly when to play)

Pedal ad-lib

6 7 8 1 2 3 4 5 1 2 1

9 1 2 3 4 5 6 7 8 1 2 3 4 5 3

12

trill ad-lib option

15

18

trill option

mp

22

26

trill option

29

p

33

5 4 2 1 2 1 2 1 2 5 3 1 5 1 4 3

37

mp

40

43

5 2 1 5 5 2 1 2 5 1 3

46

49

52

ritard

mf a tempo

55

58

F

trill option

mp

62

66

69

mf

72

75

ritard

Side Notes:

- To me this song takes you on a little journey. Much like a child is taken on a journey as they listen to a story at bedtime. The end of this song makes me think of tucking my own sleeping child in, turning off the light and sneaking out the door.

Helpful Hints:

- Here's an easy-to-use $3/8$ time formula for ya:
Step 1: Count to 3 in each measure (count with a beat of course)
Step 2: Plug in this formula:
 $\text{♪} = 1 \text{ beat}$ (♪ also equals 1 beat)
 $\text{♪♪} = 2 \text{ beats}$ (♪♪ also equals 2 beats)
 $\text{♪♪♪} = 3 \text{ beats}$
- A slow lazy feel is the key to this song. In fact this song is plain terrible if it is rushed.

Bedtime Story

$\text{♪} = 71-81$

With a slow lazy feel that doesn't rush
(a message from the department of redundancy department)
copyright ©2001

written by Jon Schmidt
(from the album *August End*)

1

mf

Play the D with the grace note of the middle voice

Pedal ad-lib, except where noted

10

19

fast like a grace note

28

36

45

53

62

71

80

88

97

105

113

122

131

140

150

160

1 2 3 1 2 3 1 2 3

169

p

179

1 2 3 1 2 3 1 2 3 1 2 3

189

Don't worry, these sharps go away on the next line

mp

197

1 2 3 1 2 3 *mf* 1 2 3

204

213

223

233

243

253

1 2 3 1 2 3

262

271

1

281

291

mp

301

310

318

327

336

means hold

slow downward arpeggio (arpeggio: broken chord)

slower and careful to the end

be happy and don't worry too much about rhythm to the end

G

Ed. 33

*

Side Notes:

- If you ever go to Cheesecake Factory, get the Thai chicken wraps. They're yummy!!

Helpful Hints:

- I play this song as if I were a drummer and the piano a set of drums.
- The first part is a little tedious from a counting standpoint. So I suggest learning measures 59-81 first.
- As in *Prelude*, using a strong underlying 2 beat accent in each measure makes it a lot more fun to play. (Let the off beat feel stronger than the down beat.)
- I strongly suggest listening to how this song sounds on the recording at mp3.com/jonschmidt for free. (please see ad on pg. 14)

Can't Help Falling In Love

 = 132-148
Circumambulatively
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written by Jon Schmidt
(from the album *To The Summit*)

1

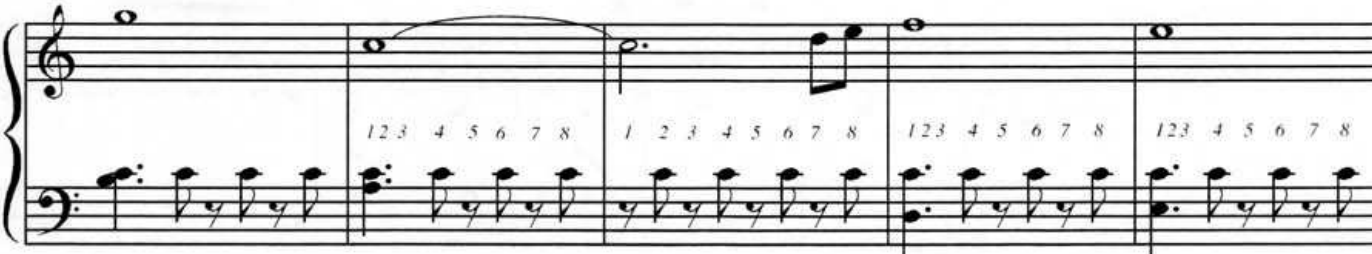


p

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Pedal ad-lib, except where noted

6



1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

11



1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

trill on the B if you so desire

16 *mp*

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

20

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

24

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

* Red.

28

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

* Red.

32

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

36

4 1 2 1

mf

1 2 3 4 5 6 7 8

1

39

1 2

3 2 1

mp

1 2 3 4 5 6 7 8

C

42

5 1

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

3 3 2 1 2 3 1 2

5

46

3

2

49

1 2

53

1 2 3

5 1 5 1

My style of writing often anticipates the chord changes.
Trust me, these anticipations sound much better at regular speed.

56

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

cresc.

5 1 2 3 1

59

mf

1 1 1 5 1 1 1 1

5 1 5 1

62

5 1 5 1 5 1 5 1

5 1 5 1

65

1 5 4 1 5 4 1 5 4 1 5 4 1 5 4 1

1 1 5 1 5 1 5 1

68

71

74

77

80

84

move hand

87

90

93

96

cresc.

99

102

105

thumb on D and E

108

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

decresc.

111

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

mf

fast (like a grace note)

114

114

and the 2 with the 3

hair pins for trill use only

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Ped.

5

117

play it free and cadenza like from here to measure 127

117

1 2 3 4

(If you don't dig cadenzas, it sounds fine to just play the chords in this area.)

12

118

118

5

1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 &

(These numbers are totally useless unless you count with a beat.)

see footnote

121

121

4 2 1 3

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

2

122

122

5 4 3 1 3

straw - ber - ry ice cold lem - on - ade

ritard

(I thought that one up myself)

a tempo

139

142

cresc.

145

148

cresc.

5 1

7 8

ritard

151

with a tremolo on this chord, crescendo as you ritard to the end

You can either be done or ad-lib a fade similar to what I do in the recording. (The right hand can change and finish with these notes: G, C, D, E, G)

Side Notes:

- This is a dumb song I made up in high school that people still yell for me to play in shows. I don't know why they like it, except for the fact that the rhythm is real fun ... and it has a pretty cool bass line. Other than that, it doesn't really do much. So I usually have to get up and make an idiot out of myself trying to dance and play the tune at the same time so at least it will have some slight entertainment value.

FAQ: Why the strange Bumblebee Tuna reference? One day while playing this song in an assembly at good ol' Highland High School, some classmates startled me by singing along with a Bumblebee Tuna commercial from the early 80s. From then on, the song became known as the Bumblebee Tuna Song. It has sort of stuck over the years.

P.S. I couldn't include the Tuna jingle in the score because I have no clue who to track down for the copyright permission.

P.S.S. Another song that works is Cat Stevens, "Another Saturday Night".

Helpful Hints:

- Play this with pop-like rhythmic precision, as if you were a drummer. (Drummers generally get fired if they pause)
- Slowly master the first 8 bars before doing anything else (this part repeats over and over). Maybe don't worry about the grace notes at first (they can easily be added in later).
- Go ahead and delete any section of the song if you so desire.

Dumb Song

(Bumblebee Tuna)

$\text{♩} = 132-142$ (not too fast)

The Bumblebee Tuna jingle can be sung anytime whilst playing this song

1 copyright ©2001

written by Jon Schmidt
(from www.mp3.com/jonschmidt)

(Again, these rhythm numbers are helpful only if you count with a beat.)

Pedal ad-lib except where noted

Warning: Some student testers were tempted to swing the beat, which made it sound really dumb.
(Learning the first 8 bars with a slow enough metronome setting is most helpful.)

Make sure the tempo on this easy part matches the tempo of the hard parts.

9

1 2 3 4 5 6 7 8

12

15

4 3 1 (thumb on F and G)

1 2 3 4 5 6 7 8

F

18

5 4 3 2 1 (thumb on F and G)

F

21

1 2 2 3 1

24

1 2 3 4 5 6 7 8 &

27

30

5

1 2 3 4 5 6 7 8

Did I mention count with a beat?

33

36

39

42

44

46

This rhythm might be tricky at first

49

52

54

Use the fingering, Luke.

56

go light on the pedal

58

Guidelines for getting a good gliss: 1: Use thumb nail going down, fingernails going up. 2: Use the pedal
3: Don't worry about the exact note you start and end on. (The general idea is all you are after)

60

gliss

pedal on gliss

24

Side Notes:

- This song is dedicated to the unbelievably great guys under whom I had the privilege of being coached at Highland High School in Salt Lake City: Roger Dupaix, Tom Kingsford, and especially Larry Gelwix who took our rugby team to the high school national finals. "Lar" was always telling me that I ought to put a rugby game to music.
- All note infractions will result in a five yard penalty.

Helpful Hints:

- As with "Can't Help Falling in Love," using a strong underlying 2 beat accent in each measure makes it a lot more fun to play. (Let the off beat feel stronger than the down beat.)
- Warning: there are several passages that are quite impossible to play unless you use the fingering.

Game Day

(Highland Games)

$\text{♩} = 142-160$

With liberty and justice for all
copyright ©2001

fast like a grace note

written by Jon Schmidt
(from the album *To The Summit*)

The musical score for "Game Day" is written for piano in 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system starts with a treble staff marked *f* and a bass staff marked "Pedal ad-lib". The second system starts with a treble staff marked *mp* and a bass staff. The third system starts with a treble staff marked *f* and a bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also some annotations like "8va" and "gotta feel this 1st beat for this part to make sense".

f 12 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

mp 12345 6 7 8 12 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

f 8va

.....end 8va

8va

13 *mf*

16 *mp*

20

24

28

32

5 4 3 2 5 4 3

1 2 3 4 5 6 7 8 12 3 4 5 6 7 8 1 2 3 4 5 6 7 8

36

1 2 3 1 5 6 7 8 1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

40

1 2 3 4 5 6 7 8 12 3 4 5 4 5 4 3 2 1 5 4 3 2 1

1 2 3 4 5 6 7 8 12 3 4 5

44

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 12 1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

48

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 12 1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

similie

52

56

60

64

68

72

5 3 2 1

12 3 4 5 6 7 8

5

1

F

76

fp *cresc.*

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

84

5 2
1 (thumb on C and D)

5 6 12 3 4 5 6 7 8

88

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

sfz

Game Day

48

Instead of trying to keep track of four scary flats, make it easy and let EVERY note be flat, except for G. (And of course F and C, but we wouldn't be tempted to flat those now would we.)

91

1 2 3 4 5 6 7 8

94

97

1 2

sfz

101

4 2 1

1 2 3 4 5 6 7 8

sfz

105

4 2 1

1 2 3 4 5 6 7 8

sfz *mf* *cresc.*

109

ff

cresc.

5 6 7 8

3 1 F 2 G 4 2 1

117

5 6 7 8

121

12 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

p

125

Musical score for piano, measures 125-128. The score is in 3/4 time and E-flat major. The right hand plays a melody of quarter notes: G3, A3, Bb3, C4, D4, E4, F4, G4. The left hand plays a bass line of eighth notes: G2, A2, Bb2, C3, D3, E3, F3, G3. A fermata is placed over the G4 in the right hand and the G3 in the left hand in measure 126.

129

slow cresc.

133

4 2 1 (thumb on C and D)

137

1 2 *sfz* 1 2 3 4 5 6 7 8

first timers: even if you count slow, keep the beat

140

1 2 3 4 5 6 7 8 *sfz* *p* *cresc.*

143

3 4 5 3 1 2 5 *F* 1 2 3 4 5 6 7 8 *sfz*

From here to the end the big right hand chords are all octave sandwiches.

146

1 2 3 4

sfz

sfz

sfz simlie

150

5 4 3 2 1 5 4 3 2 1 5 4 3 2 1

153

c L.H. Over

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

156

1 2 3 4

mf cresc.

ff

1 2 3 4 5 6 7 8

159

sfz

1 2 3 4 5 6 7 8

162

5 4 1 1 2 5 3 1 1

see footnote

sfz

165

C G

1 2 3 4 5 6 7 8

decresc.

169

5 6 7 8

3

173

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

178

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Footnote: That sign up there means play the printed note, step up one note, then play the printed note again.

181 *mf* 8va

184 *mp* 8va.....

187 *mp* 8va

..... End 8va

190 *p* 8va.....

193 *rit.*

keep pedal down until measure 195

Side Notes:

- Although this song brings to my mind images of that first Christmas Eve, I do play it all year round. It is one of my favorites.
- Every show I give free random tickets to someone on my email list. Those on this list are also the first to find out about events and product releases. You can also rest assured that eating Cheerios and being on my email list may reduce the risk of heart disease according to a recent study. If you want to be on this wonderful list, visit www.jonschmidt.com.

Helpful Hints:

- Before anything else, I suggest practicing the arpeggio roll on measure 16 until it sounds smooth. Everything else is pretty easy.

Nativity

 = 91-100

With a flowing yet slightly rubato feel
copyright ©2001

written by Jon Schmidt
(from the album *August End*)



p

One way to overcome double treble clef paranoia is to play the bottom clef with the right hand so as to convince the brain that it can play those notes. Then, without letting the brain know, sneak the left hand back into the picture.

pedal ad-lib, except where noted

10

3 4 5

5 6 7 8

see footnote

13

3

4

3

2

1

5 6

1

2

3

4

16

5

3

2

1

slight rit.

1 2 3 4 5 6 7 8

1 2

5

play this note when you play the top note in the right hand arpeggio.

19

5

1 2 3 4 5 6 7 8

22

5

2

1

3

1

25

28

31

34

Play this part very smooth and bring out melody

37

40

1 2 3 4 5 6 7 8

2 1

43

1 2 3 4 5 6 7 8

1 2 1

46

5 6 7 8

1 2 3 4 5 6 7 8

49

get softer

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

53

1 2 3 4 5 6 7 8

2 1 4

56

R.H.

59

62

65

68

71

4

1 2 3 4 5 6 7 8

74

1 2 5 1

5

no pedal lift to the end

8va

slow arpeggio

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Please do check it out. You might like it! Thanks a lot!

Jon Schmidt

P.S. Please pass this info on if you would.

(If you are feeling really generous maybe the message could even be sent to your email list.)